

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### Another Youngster Will Get a Chance to Star

THERE was a young chap sitting talking to a girl in one of the studios in New York last week when I went in. Somehow his face seemed very familiar to me, yet I could not place him. He didn't seem to recall any other studio, nor could I remember having seen him on the screen, and yet I was certain there was some reason why I should know him.

And then, later, when we were introduced, the mystery was solved. Do you remember the stage play "Clarence," that delightful farce which was seen here last winter at the Broad, if I'm not mistaken? If you saw it you'll remember the young boy and girl characters who made up most of the funny situations and who won so much praise from the newspaper critics.

Well, this young chap in the New York studio was Glenn Hunter, who played that boy part. He has gone into pictures lately and now he has found some one with so much faith in his ability that a company has been formed and will soon begin production with Glenn as star.

This is surely the youngsters' day in pictures. Look at the bunch of kids in their early teens, or younger, out on the Coast making their three or four hundred dollars a week. And little Johnny Jones is a star, and Wesley Barry and, to skip only a few years, Gareth Hughes is now a star for Metro, and Dick Barthelme for Inspiration Pictures, and along comes Glenn Hunter, as boyish as any boy could be, to take his place in the Hall of Fame.

When you see a kid like this—scarcely old enough to vote—reach the top-notch of his profession, you somehow get the idea that things have been pretty soft for him and that he hasn't had to put up with the hard knocks or bark his shins on the rough places that come into the experience of most of us.

But young Glenn Hunter's short career hasn't all been as soft as you would think. He has seen his days and his years when a dollar bill made him feel like the United States Treasury and a fifty-cent meal in a one-arm lunch joint made it look like somebody's birthday.

"IN THOSE days," he said reminiscently, "I often slept in the parks under the stars. But when I had fifteen cents I got a bed in the Mills Hotel." "Which one?" "Which one?" "Down on Seventh Avenue." "Oh," I said, "I thought maybe you were classmates. My alma mater was the one down at Bleeker and Thompson." But it gave me a sort of warm fellow-feeling for Glenn Hunter to know that he hadn't got up-stage and ashamed of the fact that he once had tablemates who ate with their knives and drank their coffee from their saucers.

GLENN didn't really have to do all this. He went through it only because of his obstinate determination to be an actor. His family, in his home town of Highland Mills, N. Y., wanted him to be a business man as the other males of their kin had been.

Glenn didn't like the idea at all. Just to keep peace in the home he tried clerking in a jewelry store, but he made a dismal failure of it simply because he didn't want to make a success. And so he finally forced the family to consent to give him a try at the stage.

Being young and self-confident, he felt that he would be in New York only a few weeks before some manager would sign him up at a big salary. So he didn't bring much money with him. And when that was gone, he was too proud to ask the family for more, so he wrote them that he was doing fine, hunted a comfortable, unoccupied bench in a park, rolled up his coat for a pillow and went to sleep.

That's the way it went on with him for some time. He didn't so much mind sleeping in the parks in the summer time while it was warm, but he did hate to go hungry. And he did it quite often.

Then he happened to pick up a newspaper on one bench and naturally turned to the theatrical column. There he read an article by a woman writer and it seemed to have such a genuinely human touch that he made up his mind he would go and see her and tell her his story.

And the writer proved to be really human—some of them are, you know. Glenn hadn't eaten for two days, but she didn't know this. She gave him fifty cents to have three photographs taken, one for her to print and two for the managers. He had hers made and spent the change on breakfast.

This writer introduced him to the Washington Square Players, then at the most impetuous stage of their existence at the Randolph Theatre. They offered him \$10 a week to play small parts. It was the best they could do. Glenn took it and kept it for two years, realizing that the experience he was getting was worth more than immediate money to him.

Then for two more years he played in the road companies of "Magic," "Polanna" and "Penrod," and then did his bit in the war. And afterward came that boy part in Booth Tarkington's "Clarence," which put him on his artistic feet and made him mean something to the managers.

It was in this part that Dorothy Gish saw him and asked him to play opposite her in "Oh, Jo!" and so he got his first taste of moving pictures—and liked 'em. Then came "The Case of Becky" with Constance Binney, which you will see this winter, and he is now finishing a comedy role with Norma Talmadge in "Smilin' Through."

But he hasn't entirely given up the stage. He is rehearsing a part with Billie Burke in a play written for Maude Adams and they will open soon in New York, though they won't go on the road with it.

And, as soon as the Talmadge picture is finished, he will start with his own company to produce pictures in which he himself will be the star.

IT'S going to keep him pretty busy working at both the stage and pictures. But I imagine it is a lot more satisfying than those old days on the park benches. And think how proud the family must be of the boy who was a failure as a jeweler's clerk!

## HOW THEY MAKE ALMOND EYES

Gloria Payton has a Yankee nose and characteristically wide-open American eyes. Hence the difficulty when she came to make up as a Chinese girl in a new Hayakawa film. Go and judge the result for yourself.

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## INTRODUCING ANOTHER ENTRY IN THE LEADING MEN'S SWEEPSTAKES

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